



NOT easily will the women who have adopted the popular turban coiffure give up the comfortable turban frame which not only makes thin hair seem luxurious but forms a splendid support for millinery. They will alter its location if they must, but its comfort insures its popularity for some time to come. The word from Paris is that coiffures show a tendency toward an arrangement low down in the neck, which will still permit the use of the turban cap frame, and also the use of an great quantity of switches and curls and braids and puffs as have impoverished many a purse the past season. "Fifty dollars is a modest price to pay for an adjustable coiffure," says a well-known hairdresser. "We are making up a brand now which will cost five hundred, and yesterday supplied a switch of white hair that was worth a thousand dollars."

The turban drapes and the turban braid coiffure, variable as to width and height, will be fashionable for some time to come, on account of its general becomingness. To get the best effects in arranging the hair in this manner a turban cap frame is necessary and a switch about thirty inches long. The bee-hive frame is also used—a wire cap with a hole in the center through which the hair is drawn and then laid softly around the frame. With the braid is often used, also, puffs to fill in, on the top of the head, and soft curls that stray out from beneath the braid in the back, or soften the face at the temples.

A quaint and unique coiffure seen on a bride not long ago was made, apparently, with the aid of two long braids, which were coiled into veritable cabochons on each side of the head, just above the ears. The hair was arranged simply in the front, with a bang effect, while the veil was drawn backward between the braided coils.

By Jane Brayton

A style that is particularly becoming to young faces is what is called the Juliet coiff. The hair is waved into a moderate pompadour and brought back to a soft mass of Psyche curls, that are allowed to twist naturally and loosely. When a jeweled Juliet cap is worn with this, a most delightful effect is produced.

The fringe bang is worn by those who desire a chic coiffure at the risk of its being unbecoming. This is a most trying style, but since the bang can now be bought by the yard, it is a style that it is possible to abandon, when one tires of it, which one could not do when the bang grew on one's scalp.

Although the preference is for the coiffure that is wide and round rather than high, what is called the tower coiff is in very good style. The hair is usually parted with this, and a mass of puffs placed on the top of the head. Sometimes a gauze or gold ribbon is brought around the back of the head to tie in a tiny bow that is almost hidden by the puffs.

One of the extreme methods of doing the hair is a combination of bang, curls and a mop-like use of a long switch. The bang is curled in tiny ringlets that form a fringe all around the head. About the head is then wound tightly the long straight switch, and in the back a tumble of curls is planned in carelessly with shell pins.

NEW IDEAS IN NECKWEAR

A SMART touch may be given the tailored suit if a crisp, frilly jabot is worn with the waist beneath it. The newest thing in these little luxuries is the one-sided jabot. This is made very long, extending nearly to the waist line and is formed of a "cascade of frills attached to but one side of an embroidered band. In plaited lawn, with an edge of valenciennes or baby Irish, these are charming.

The imitation Irish is probably the most popular trimming for the odd stocks, jabots and coat sets, although Chantilly and Venise are much used in combination with embroidered lawns and linen. The forms the jabot takes are infinite. Some are simple tabs with a buttonhole stitch about the edge and tiny pearl buttons at their points; others are elaborately lace trimmed, and are pleated into triple ruffles. Coat sets will be more in demand

than ever for wear with the jaunty new short coats of the season.

Net collars and jabots are shown lined with colored silk as a foundation, and trimmed with buttons covered with the silk. Touches of gold are used on all the more elaborate stocks and yokes. A style that would be adaptable to almost any sort of moderately dressy blouse is made of ecru net, embroidered in soft colors, with touches of the gold and black. A narrow fringe of the prevailing shade of the embroidery finished the square tabs, and a fold of black satin binds the top of the collar.

The marine bows have sprung into popularity again though at one time their too great favor threatened their extinction. These are being shown in black and white sprinkled with tiny beads in gold and silver and jet, but the plainer styles are favored by the best dressed women.

CHOICE ART WARE SELECTIONS

THE dull gleam of copper, the soft glimmer of brass, the opalescent shimmer of fragile glass, the shine of bronze and the dazzle of marble—the vie with each other to lure the shopper to the polished tables of the art-ware stores.

Here are Italian bronzes, many of them copies of old Pompeian forms of incense burners and jars and reliquaries. Here are Tiffany masterpieces throwing back the lights of Dresden and Delft. In the quaint Dresden ware are tiny flowerpots, with blossoming plants that are made of delicate porcelain, wired so that each leaf and bud has a most natural appearance. In the smallest sizes these may be found for \$3, which makes them possible for delightful little dinner favors. The larger pots and plants come as high as \$20.

In lamps, which may be considered the necessities in art ware, there is an increasing number of elaborate conceptions, but at the same time there are more attractive styles to be obtained in the less expensive styles than ever before. The oil lamps with a pressed glass stand, in colonial design, and with cretence shades are greatly favored for bedroom lamps, because the cretence used may match the furnishings of the room. When these shades are finished with crystal fringe there is nothing in better taste for the boudoir. Cut glass lamps are used for rooms of formal decoration, but do not give the pleasant glow that lamps with less transparent shades do.

There has been a revival of the once popular piano lamp, which now appears in wrought iron with the simple crash shades of striking conventional designs, and in the more elaborate styles the carved wood, in Italian renaissance, which has been combined with plaster and gilded, is used for the stand, and the frame work of the shades. These shades alone, before they are lined with the shade of silk desired, are priced at \$50.

Sometimes shades of champagne colored silk with deep silk fringe to match are preferred with the stands made of this composition, and the soft harmony of tone is indescribable.

For the studio, the great hall, or the room of massive proportions there has lately been designed a sort of taper stand which is probably six feet in height. Back of the candle socket is a huge shield which acts as a reflector, as well as a protection from draught. This is in the form of a butterfly with outspread wings, and the whole medieval stand is in Corean brass.

The interest in garden furniture is running high just now. "Some people love four careful walls and some love out-of-doors." It would seem that never have more people loved this out-of-doors than in this day when landscape gardening has become of fine art. Extensive showing is made of marble and concrete garden furniture. There are marble fountains costing \$300, which may be duplicated in concrete for \$75. There are picturesque Etruscan chairs and classic marble benches and sun dials. There are jars of Italian terra cotta for the decorative plants, which are sometimes glazed in such a way as to make them seem like Majolica ware. In fact, there is an infinite variety of garden accessories that will transform the most commonplace lawn into a charming Roman plaza.

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STYLES FOR MISSES AND CHILDREN REPLICAS OF GROWN-UP FASHIONS

By Rene Mansfield.

MANY times the attempt to adapt prevailing adult styles to youthful wearers results in incongruous and absurd effects. But never have the fashions so favored the needs of the young girl as those of the spring season seem to do. The jaunty Russian blouse seems designed for a youthful figure; the full skirts lend grace to the lankiest limbs; the round hats are built for curving contours.

An attractive model in a suit for everyday wear, which illustrates the style that will be most generally worn by the young girl this season, was developed in navy blue tussah silk. The skirt was a plaited one, with the plaits stitched down some distance from the waist line, giving a yoke effect. The jacket, in Russian blouse style, was gored to the shoulders, with the side-lapping fastened with military ornaments. The belt, cuffs, bottom of the skirt and lapping edge of the blouse were braided with soutache matching the material. This style will be particularly attractive in the summer fabrics, such as linen, duck, crash or Madras. Shepherd check continues to be well liked. One

striking suit of this material made in the fashion just described, but trimmed with black soutache, in a simple design, applied to narrow bands of scarlet broadcloth.

The princess dress will be worn, in silks, and lingerie effects, by the slim girl to whom it has proved so becoming. A pretty style that a brown-eyed school-girl was buying the other day, had four plaits in the skirt on each side, that sprang from the pointed side portions of the waist. The back and front were in panel effect. A square yoke and light-fitting undersleeves were of corn color tucked distance from the waist line, giving a yoke effect. The rich brown of the foulard with its corn polka dots. The over sleeves extending to just above the elbow were slashed, and laced across with brown velvet ribbon, while a band of velvet outlined the yoke on both sides. A soft tie of the foulard, lined with corn-color satin was brought from each corner of the yoke to tie in a knot and hang to the waist line.

The hats for the young girl of fashion are simple but very dashing, the touch of red that is being used so advantageously for grown-ups, being employed extravagantly in splashing bows or jaunty quills and wings. One large sailor shape, of black and white check straw, had a huge scarlet velvet bow perched up on the side of it, bewitchingly. For the small children the butter bowl hat with rosette or flower trimming is in the lead.

For the tiny maids, the pinaflore, Empire and Russian styles are much used in all the wash fabrics. There is an increasing demand for hand work on these little garments which is being met by very clever imitations which are obtainable at about half the price of the real hand-done dresses. White will lead in the wash dresses, though gingham, chambray, lawn and limes in colored and striped or figured effects, will be largely used in the plainer dresses.

For the little girl's party dress are the sheerest white materials, and also organza sprinkled with tiny blossoms, which may be made up in the most picturesque styles with slashes and ruffles and dainty bits of ribbon, till the wee things look like Dresden shepherdesses.

SPRING FASHIONS IN ODD SKIRTS AND BLOUSES

THE complete eclipse with which it is prophesied every season by knowing ones the perennial blouse is threatened seems further removed than ever this season. Instead of falling into disrepute before the onslaught of the one-piece gown the winter season has seen it flash into unexcelled eminence again, and never have the shops offered a greater variety of these indispensable separate blouses than the spring showing includes. One may find them in every form and fabric, from the simple morning affairs of pique or lawn, to the lace and embroidered and chiffon-velveted satin ones.

The lingerie styles show a greater amount of hand work than ever before. Many of the tailored effects have detachable collars and cuffs of linen with English embroidery done in white or colors. Blouses made of nylon are especially favored for wear with the plainer street suits. But it is the more elaborate blouses that have undergone the greatest transformation. A blouse unveiled by chiffon or net or lace and without a touch of gold or silver is scarcely to be found in the shops. From the bit of tinsel in the trimming or about the neck has developed the blouse made entirely of gold net veiled with some transparent stuff. For the gold net is sometimes substituted brocade, which is veiled with net or chiffon the color of the costume. One model was of flowered brocade completely covered with row after row of fine valenciennes lace joined with gold thread.

A plain gold foundation blouse may

have several chiffon slips that can be slipped over it, thus making it do service for more than one suit. These chiffon over-blouses will undoubtedly be much worn with the spring suits.

Most attractive waists are being made up from tussah silks which have cashmere printed borders. One model employed a deep gold shade of the tussah silk with a border of Persian design. This border crossed the front and back and sleeves of waist at the bust line, the remainder of the blouse being veiled with black chiffon of so sheer a quality that it did not obscure the fabric beneath. A rolling collar of black silk and small turn back cuffs imparted a youthful air to this chlo blouse. With it, as with many of the new waists being put out, was provided a straight belt of black patent leather with a gold buckle. In passing it may be said that the restoration of the waist line has brought belts of every description into favor again. Suits are being shown with which are supplied two patent leather belts—the coat belt and the usual skirt belt.

A blouse in a delightful shade of green is of a coarse mesh net mounted over chiffon of the same shade, which is all lined with satin in the same color. A peculiar but attractive color scheme was attained by the use of a clever shade of purple for the mouseline yoke, standing collar, lower sleeves and tucked waistcoat. Two oblong revers of black satin, and a soft crushed belt of the satin added a distinctive touch.

Grey shades were used in a simple little blouse for wear with a tailored suit of grey serge. The yoke and sleeves of chiffon, matching the net of the waist, were tucked in fine tucks headed with a silver thread. The net across the bust was embroidered in coarse grey silk, combined with a soft shade of yellow with a silver thread running through it, which gave a very rich effect.

The side closing continues to be a popular feature of the blouse for every day wear. This is sometimes fastened simply with tailored buttons, but more often closes with a frill of silk or net. A model in marine blue ribbed silk which fastened to one side had a frill of plaited net in the same shade upon the edge of which was stitched a bias fold about a half an inch wide of plaid taffeta. A fold of the plaid silk completed the standing collar and formed also a wide crush girdle. The yoke of this blouse was laid in deep horizontal tucks, from shoulder to shoulder, while two bias straps extended from the belt up over the shoulders and into the belt at the back.

Bands of broadcloth elaborately braided with black soutache formed the striking trimming of a dark blue chiffon chlo blouse. The small round yoke and standing collar were of allover lace finished at the edge with a cording of black silk, and in the front with a straight black velvet bow. The bands were put on over the shoulder seams and extended the length of the short cap over the top of the sleeves. There was also a band down

the front of the braided broadcloth, with squares of this trimming over the bust.

Hand embroidery, or some of the clever imitations thereof, and Irish and Val. laces dominate the lingerie models. As yet the bishop sleeve is seen on most of the waists, but there is little doubt that the short sleeve is on its way to us again, to the delight of the plump and the dejection of the scrawny.

A favorite style in the tailored waists has four box plaits on each side with the central one twice the width of the side plaits. Many of these have also stitched straps over the shoulder seams, in epaulet fashion. The sleeves are plaited the entire length from the shoulder down to the three-inch stiffened cuff.

The separate skirts are to be found in every variety of the tunic or overskirt style as well as in the plainer pleated models. Plain material predominates, but grey mixtures and two-tone stripes as well as shepherd checks are shown in attractive models. A decided novelty, introducing a striking black and white stripe effect has the panels of black serge overlapping the tops of box plaits of the diagonally striped material set on just below the knee. The effect produced is of a slashed overskirt.

The new skirts all show a return to the normal waist line which is indeed the marked tendency of all gowns and suits. Trimming consists usually of cloth-covered buttons on the plainer tailored skirts, while with the tunic effects no trimming at all is used.